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1925*

*French & English Colour-prints
of the 18th Century*

Old English Sporting Prints

M. Knoedler & Company

14 East Fifty-Seventh Street

New York

1925

*Catalogue of
An Exhibition of
French & English Colour-prints
of the 18th Century
Old English Sporting Prints*

*December 14th, 1925
to January 9th, 1926*

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CATALOGUE

FRENCH COLOUR-PRINTS OF THE XVIII CENTURY

“THOSE who have been endowed by nature with a taste for the higher forms of art will find in the collection of eighteenth-century French prints a new field replete with unexpected interest and pleasure, the study of the *estampe galante* bringing its votaries into close touch with life as it was lived under the *Ancien régime*, when artistic and graceful refinement was a conspicuous feature of the age.

Never in the world's history were the mere accessories of existence embellished with such exquisite decoration as then; never, perhaps, was the human eye better trained with intricacies of felicitous restraint and unerring balance. The level of refined elegance attained by the noblesse—around whom hovered a crowd of artists, sculptors, engravers, and architects, too often, alas! clamorous for payment—permeated the very heart of the country, and the upper class of France prided itself on setting the standard of taste for the world.

A characteristic of the French eighteenth-century engravers was their love of pleasure, into the pursuit of which the majority entered with just as great zest as did that fashionable world, the life of which is reflected in the prints of their day.

Artists, publishers, and engravers feasted and supped together, whilst most of them flung away the sums earned by the exercise of their talents, without the slightest hesitation or restraint. For them the spirit of economy did not exist; children as regards money, a full purse served but to gratify the caprice of the moment. Ever ready to give or to lend, and careless of the morrow, they trusted in a future which brought to the majority but poverty and woe.

“The beautiful *estampe galante*, it may confidently be affirmed, will maintain its position. Exhaling the very spirit of the *ancien régime*, its charms must ever appeal to all lovers of daintiness and grace; whilst at the same time, owing to its accurate delineation of architecture and costume, it is certain to retain an undying interest for the student of the vanished age.”

RALPH NEVILL: *French Prints of the Eighteenth Century*.

PIERRE-MICHEL ALIX

“It was in coloured portraiture that Pierre-Michel Alix found his *métier* as an engraver, and some of his portrait-prints are among the best of the period. Aquatint was his medium, and he used it, *au repérage*, with very happy skill and a nice pictorial sense.

MALCOLM C. SALAMAN

I DALEMBERT

Jean Baptiste le Rond d'Alembert was an editor of the *Encyclopédie* for which he wrote the introduction, the mathematical articles, and part of the biographies. In 1772 he became perpetual secretary of the *Académie Française*, and in that capacity was spokesman of the *parti des philosophes* of which Voltaire was the head.

2 GUILLAUME THOMAS RAYNAL

After the painting by Garnerey.

Collection: Frederic R. Halsey.

Guillaume Thomas François Raynal, called Abbé Raynal, was a French historian and philosopher. He was a priest attached to the parish of St. Sulpice in Paris, but was dismissed for bad conduct, and subsequently devoted himself to literature. His best known work is the "Philosophical and Political History of the Establishments and Commerce of the Europeans in the Two Indies": published in 1770. The book was burned by order of the Parliament in 1781 on account of its liberalism, and its author was exiled. The same year he published "Tableau et revolutions des colonies Anglaise dans l'Amerique Septentrionale," of which there is a very poor English translation. His sentence was reversed in 1788, and Raynal returned to France. He was regarded as a leader of the French freethinkers.

3 VOLTAIRE

After the painting by Garnerey.

"Here is Voltaire, as pictured by Garnerey, smiling, of course, as it was his habit to smile, at everything—a smile that lives unforgettably, immortally, in the extraordinary legend and influence of his life, as it does in Houdin's wonderful statue in the *foyer* of the Théâtre Française. Yet you remember how Voltaire's smile would have eluded Houdin altogether had not a chance visitor to the sculptor's studio recalled it by happily reminding the aged immortal how the actors of Paris had crowned him with laurels in the Maison Molière. In Alix's print it also lives."

MALCOLM C. SALAMAN

4 LA LANTERNE MAGIQUE D'AMOUR

After the painting by Challe.

Proof before all letters.

LOUIS MARIN BONNET

"ALTHOUGH his claim to the invention of the crayon manner cannot be sustained, he certainly extended its value by using it on a series of plates for printing in colours in imitation of pastel drawings. The pastel manner was indubitably Bonnet's own, and, perhaps, it was his most valuable contribution to the history and practice of engraving. . . . He had undoubtedly a *flair* for the popular novelty, and when English fashions were the vogue in Paris, Bonnet added an artificial attraction to these prints by giving them English titles. . . . As they were first issued in 1774, and Ryland's earliest colour-prints were dated 1775, there can be little doubt that Bonnet influenced the first adventures in coloured stipple in England."

MALCOLM C. SALAMAN

5 THE CHARMES OF THE MORNING

Engraved by Bonnet from his own design.

6 LA LAITIÈRE

Engraved by Bonnet from his own design.

The borders of both of the above-named prints are printed in gold: "*L'Invention de cette nouvelle manière de Graver et d'imprimer l'or a été trouvée par Louis Marin et Mise au jour le 16 Novembre, 1774.*"

"His process was in essentials the same as that introduced by François and perfected by Demarteau, but the peculiarity which distinguishes his work from theirs is the use of a number of plates, giving a corresponding number of colours, and enabling him to reproduce the effect of drawings in coloured chalks or pastel. Such prints were often printed on blue paper. He used also the rather rare expedient of printing with a white pigment to render the higher lights than the colour of the paper itself would give. . . . Bonnet invented a process of printing gold, and produced a series of prints in which not only the coloured pastel drawing, but the gold frame in which it was placed, was reproduced in fac-simile. . . . For some reason or other this set of prints was signed 'Louis Marin,' the surname of Bonnet being omitted. They have higher prices attached to them than any other numbers in Bonnet's original list. . . . They are rather rare and the Cabinet des Estampes at Paris does not seem to possess them; none were included in the 1906 exhibition of colour-prints at the Bibliothèque Nationale."

CAMPBELL DRAGON

JACQUES COUCHÉ AND JEAN DAMBRUN

7 LA COQUETTE FIXÉE

After Fragonard.

Etched by Couché, finished in line engraving, by Dambrun.

PHILIBERT LOUIS DEBUCOURT

"THERE remains only one more engraver to discuss, but he is by universal consent one of the greatest of all this group, Philibert Louis Debucourt (born 1755, died 1831). In his best period, from 1785 to 1800, he was a true painter-engraver, the only one of the engravers in colour of his period who worked entirely from his own designs, pictures, *gouaches* or drawings in water-colours."

CAMPBELL DODGSON

"WE come now to the most distinguished personality among the French colour-engravers of the eighteenth century. Philibert Louis Debucourt, unlike the others, was a creative artist; he had imagination, invention, he had the seeing eye, with an alert brain behind it, and a deft and sympathetic hand quick in its service. . . . Adopting the fully-developed technique of Janinet, he used it in a brilliant and vivacious manner distinctly his own, modifying and supplementing it at need, using aquatint and even mezzotint for his tones, with always a good deal of etching for crispness and delicacy of accent."

MALCOLM C. SALAMAN

8 LE MENUET DE LA MARIÉE

Painted and engraved in 1786.

Collection: Frederic R. Halsey

"In the same year came *Le Menuet de la Mariée*, published originally as a pendant to Descourtis's *La Noce au Village*, after Taunay. But how much greater charm of pictorial expression, how much more vitality, how much more sense of character, individual as well as collective, there is in this fascinating print of Debucourt's than in the Taunay-Descourtis print, notwithstanding its grace of composition and its charming quality of colour-engraving. Everybody in *Le Menuet de la Mariée* is actually doing something, actually living in the picture, not posing in it. And this is Debucourt's great quality, this power of investing the persons of his designs with life and actuality. This stout old bailiff is certainly dancing with the coquettish bride, there is no

pretence about it, and very careful he is to do his steps as they ought to be done, without shirking. There is no doubt that the old grandfather is giving the young bridegroom the benefit of some ancient nuptial jest. But the whole scene is instinct with a happy spontaneity, a jolly vivacity. The colour is delightful in its harmonious balance of tones, printed from one black plate and one each with blue, yellow, red and rose."

MALCOLM C. SALAMAN

9 HEUR ET MALHEUR, OU LA CRUCHE CASSÉE

Proof before letters. In scratched script at left:

P. I. Du Bucourt, 1787.

10 L'ESCALADE, OU LES ADIEUX DU MATIN

Proof before letters. In scratched script at left: *Peint et Grave par P. I. Du Bucourt Peintre du Roy.*

A pair.

"In *Heur et Malheur, ou la Cruche Cassée*, and its companion print, *L'Escalade, ou les Adieux du Matin*, both dated 1787, we turn from the passing actualities of fashion to the eternal verities of human nature, romance, love's young dream. Is there any need to describe *Heur et Malheur, ou la Cruche Cassée*? Suffice it to say, the youth is professing himself very tenderly sorry over the broken pitcher, and presently, when he has induced his sweetheart to dry her tears, he will fetch the little shoe she has left behind her on the hay-heap. In *L'Escalade ou les Adieux du Matin*, we see that love has been no laggard with these young people.

Happy, happy time, when the white star hovers
Low above dim fields fresh with blooming dew,
Near the face of dawn, that draws athwart the darkness.

Happy, are these two lovers? or do we hear the deep, passionate
longing beyond happiness?

Love me though dusk begin and dark retire;
Ah God, ah God, that day should be so soon.

Well, Debucourt's print is quite a little lyric; let it sing its meaning to you as you will."

MALCOLM C. SALAMAN

CHARLES-MELCHIOR DESCOURTIS

"WE come now to the engraver of a quartette of prints that hold their own, in the estimation of collectors, with the most desirable works of Debucourt and Janinet, and, for the sake of their colour engraving, they doubtless deserve this honour, if not entirely for the merit of their designs. Charles Melchior Descourtis was a pupil of Janinet, and he was in every way worthy of his master. He put all his technical skill and his charming sense of colour into the translation of Nicolas Antoine Taunay's designs."

MALCOLM C. SALAMAN

II LA NOCE DE VILLAGE

After Nicolas Antoine Taunay.

"In Charles-Melchior Descourtis (born 1753, died 1820) we have one of the most considerable masters of aquatint engraving in colours. We reproduce all four of his most celebrated works, after Nicolas Antoine Taunay, of which *La Rixe* and *Le Tambourin* appear to be rarer than the two others, though *La Noce de Village* is generally reckoned the masterpiece."

CAMPBELL DODGSON

FRANÇOIS JANINET

"ALWAYS eager to grasp the new idea and turn it to account, JANINET was typical of his day. French society was avid of any new sensation that could offer the slightest pleasure or amusement. Novelty was the necessity of the fashionable hour, and an easy intimate charm was the desideratum of the social environment, with everywhere the allure of colour for the enhancement of that charm. In the boudoir, in the salon, exquisite Aubusson and Gobelins tapestries, wonderful in colour and gracious in design, would add loveliness to the comfort of the *canapé*, the *fauteuil* and the *bergère*, while the new fashionable craze for Sèvres porcelain stimulated still further the taste for colour. No wonder then, that, with the Frenchman's love of the graphic arts to encourage the development of the new methods, the idea of colour-printing was in the air. Under Boucher's inspiration, LOUIS MARIN BONNET and GILLES DEMARTEAU, with pastel and crayon manners, materialized this idea on their copper-plates. JANINET was not far behind; but with the aquatint method, at least, he was, one may believe, the first."

MALCOLM C. SALAMAN

"FRANÇOIS JANINET is best known by his delicate renderings of the work of Lavreince, the Swedish artist in *gouache*, who produced so many boudoir-subjects for the pleasure-loving society of Paris, a few years before it was engulfed in the vortex of the Revolution. Two of the best of these are *La Comparaison* and *L'Aveu Difficile*—veritable triumphs of the colour-engraver's art. Another masterpiece is *L'Indiscrétion*. These three exquisite colour-prints convey much of the impression produced by the paintings after which they are engraved."

RALPH NEVILL

12 L'AVEU DIFFICILE

Bocher No. 8 Beraldi No. 39

After Nicolas Lavreince

"*L'Aveu difficile* (1787) which serves as a pendant to this lovely engraving (*La Comparaison*) is, likewise, most delightful. One of the two friends, who lately displayed her charms so complacently, has doubtless wished to test their power: her loosened corsage, the full-blown rose which, symbollically, is about to shed its petals, all seem to indicate it: the experiment has turned out badly and her wiser friend seems to say by way of consolation 'What do you wish? It happens to everybody' or, later, 'There's no help for it'."

HENRI BERALDI

13 LA COMPARAISON

Bocher No. 12 Beraldi No. 40

After Nicolas Lavreince.

A. Second State with F. Janinet 1787 in scratched letters.

B. Third State with the title below and names of painter and engraver.

"*La Comparaison*, dated 1786, is one of the most captivating prints of the XVIII Century. Lavreince has here found one of his happiest inspirations, and Janinet has interpreted this intimate scene in the most sympathetic and happy manner. An engraving in colour, thus treated, gives the illusion of the drawing itself."

HENRI BERALDI

14 L'INDISCRÉTION

Bocher No. 30 Beraldi No. 41

After Nicolas Lavreince.

A. First State—before the left foot of the seated girl appears and before the curls were carried further down on her right cheek. Of the utmost rarity.

B. Second State—with the above changes.

“This piece, which serves as a pendant to *L'Aveu Difficile* represents a charming and piquant scene. It is executed in an elegant and fine manner, and cannot but add to the reputation which Mr. Janinet has so rightfully acquired by his talents and by his discoveries in engraving and printing in colours.”

Mercure de France. August 16, 1788

“In *L'Indiscrétion*, of the same format as *L'Aveu difficile* and *La Comparaison*, the creamy-white complexions of the two friends, their heads so daintily modeled, are treated with the freshness of a water-colour painting.”

HENRI BERALDI

15 L'AIMABLE PAYSANE

Beraldi No. 50

After Saint-Quentin.

16 LA NOCE DE VILLAGE

Beraldi No. 53

LE REPAS DES MOISSONNEURS

Beraldi No. 54

After Wille fils.

A pair.

JEAN-BAPTISTE LE PRINCE

“Who actually invented and developed the process of aquatint might admit a wide solution. Le Prince, however, is generally credited with the invention or, at least, the first practical application of the principle to definite pictorial purpose. It was certainly his aquatints that gave François Janinet, a few years after their first appearance in 1768, the idea of using the process for colour, and so, as he claimed, practically initiated

ing that style in colour-engraving which captured the taste and fancy of that gay, light-o'-love day. . . .

"A picturesque personality, Le Prince was a man of many adventures, wanderings and vicissitudes, and, though 'he warmed both hands before the fire of life,' he seems never to have burnt them, but to have kept them ever ready to help him out of difficulties. With his violin he tamed wild pirates to good fellowship; with brush and pencil, and the art he had learned from Boucher, he drew fortune with him across Europe; with his pleasant extravagances he created that necessity which was the mother of his invention, *la gravure au lavis*, or, as we call it, aquatint."

MALCOLM C. SALAMAN

17 LES ŒUFS CASSÉES

Dated 1769.

ANTOINE-FRANÇOIS SERGENT

BORN at Chartres in 1751, studied under St. Aubin. When the French Revolution broke out he became president of the Ward of St. Jacques, and secretary to the Jacobin Club. He performed many kindly deeds and was the means of saving many people from the guillotine. In 1794 he married Emira Marceau, sister of General Marceau, and the divorced wife of Champion de Sernet. For two years he was an exile in Switzerland, but on his return to Paris was active in artistic matters. He died, blind, at Nice, in 1817.

18 MARIE-THÉRÈSE CHARLOTTE, DUCHESSE D'ANGOULÊME

Daughter of Louis XVI and wife of Louis Antoine de Bourbon
Born 1778. Died 1831.

Proof before letters. With scratched initials, A. St. below and dated 1796.

This beautiful portrait was engraved by Sargent during his residence in Basle; and was published by Méchel, December 26, 1795.
Collection: Frederic R. Halsey.

STIPPLE ENGRAVINGS

FRANCESCO BARTOLOZZI

FEW artists have reached so distinguished a rank in their profession as Bartolozzi, and that in every species of engraving. His exquisitely finished plates admirably represent the spirit of the originals.

19 LUCY OF LEINSTER

After Henry Bunbury.

Proof with letters in etched script.

20 CERES

PEACE

After G. B. Cipriani.

A pair.

WILLIAM BOND

ENGRAVED numerous portraits after Sir Joshua Reynolds. He was Governor of the Society of Engravers, founded in 1803, and died early in the nineteenth century.

21 ST. CECILIA

After J. Russell

ADAM BUCK

BORN at Cork. Exhibited portraits in crayon and oil, as well as miniatures, at the Royal Academy very frequently between 1795 and 1833.

22 THE NYMPH OF THE VINEYARD

Drawn and engraved by Buck.

Aquatint and stipple.

23 THE MOTHER'S HOPE

Engraved after Buck by Freeman & Stadler.

Aquatint and stipple.

ANTOINE CARDON

BORN at Brussels in 1772. Died in London, 1831.

24 CALCULATION

After B. Westall.

J. EGINTON

25 THE SHEPHERDESS OF THE ALPS

After Wm. Hamilton.

Proof before letters.

26 HEBE

After Wm. Hamilton.

Proof before all letters.

WILLIAM NELSON GARDINER

BORN at Dublin, 1766. Died in London, 1814. Assistant to Francesco Bartolozzi.

27 JANUARY

After Wm. Hamilton.

JAMES HOGG

28 THE HAND MAID

After H. Walton.

29 SOPHIA

After Revd. William Peters.

FRANCIS JUKES

BORN at Martley, in Worcestershire, 1746. Died 1812. Painter and aquatint engraver.

30 THE BROKEN PITCHER

After J. Hoppner.

Etching, aquatint and stipple.

CHARLES KNIGHT

ENGRAVED chiefly after Singleton, Hoppner, Wheatley and Angelica Kaufmann.

31 THE RETURN FROM MARKET

After F. Wheatley.

WILLIAM NUTTER

STUDIED under J. R. Smith and Bartolozzi. Born 1754, died 1802.
Engraved after Reynolds, Morland, Hoppner, Russell and Singleton.

32 THE FARM YARD

THE ALE-HOUSE DOOR

After Singleton.

A pair.

PETER SIMON

BORN in London before 1750. His best work was done for Boydell's
Shakespeare Gallery.

33 MUCH ADO ABOUT NOTHING: HERO, URSULA, AND
BEATRICE LISTENING

After Revd. William Peters.

JOHN RAPHAEL SMITH

SON of Thomas Smith of Derby. Born 1752. Died, 1833. It is not
known by whom he was taught mezzotint and stipple engraving, but
he became eminent in both. He led a life of business and pleasure, the
latter predominating.

34 NARCISSA

Designed and engraved by J. R. Smith.

35 SOCIETY IN SOLITUDE

Designed and engraved by J. R. Smith.

36 A LOISIR

Designed and engraved by J. R. Smith. Proof with title in open,
etched letters.

37 FLIRTILLA

Designed and engraved by J. R. Smith.

38 A MAID

Designed and engraved by J. R. Smith.

39 WHAT YOU WILL

Designed and engraved by J. R. Smith.

40 THE TOBACCO BOX

After H. Walton.

WILLIAM WARD

ELDER brother of James Ward, and the most distinguished pupil of J. R. Smith. He lived in a world of art, his nearest connections being artists also, for he married the sister of George Morland, who, in 1786, had married Ward's sister; and portraits of these ladies, who were distinguished for personal charms, frequently appear in his subject pieces. He was appointed mezzotinto engraver to the Duke of York, and afterwards to the Prince of Wales. Died December 1st, 1826.

41 ALMEIDA

Drawn and engraved by Wm. Ward.

42 LOUISA

Designed and engraved by Wm. Ward.

43 THOUGHTS ON MATRIMONY

Engraved by William Ward after J. R. Smith.

EDWARD WILLIAMS

WORKING in London at the end of the eighteenth century. He married a sister of James Ward.

44 THE LOVELY BRUNETTE

After William Ward.

THE CRIES OF LONDON

"THE series of pictures of 'The Cries of London,' which appeared at the Royal Academy, 1792-5, if not exactly the rock on which the artistic fame of Wheatley is erected, may at least be described as the chief factor in the preservation of his name from oblivion. The series consists of fourteen pictures, and fourteen were actually engraved; but as there are two versions of one subject ('Gingerbread'), it may be that one of the set of fourteen exhibited pictures never was engraved. . . . The extra plate of 'Gingerbread,' to which reference has already been made, differs from the usual one in having a different background and an additional figure. . . . It may be here mentioned that the rarest single plate of the set is the 'Turnips and Carrots'."

W. ROBERTS, *F. Wheatley, R.A., His Life and Works*, pp. 28-32

45 SWEET CHINA ORANGES

Engraved by L. Schiavonetti.

46 KNIVES, SCISSORS AND RAZORS TO GRIND

Engraved by G. Vendramini

47 CHERRIES

Engraved by A. Cardon, directed by L. Schiavonetti.

48 HOT SPICE GINGERBREAD

Engraved by G. Vendramini.

49 TURNIPS AND CARROTS

Engraved by Gaugain.

ENGRAVINGS AFTER SIR JOSHUA REYNOLDS

PORTRAITS

50 THE RIGHT HONBLE. LADY BEAUCHAMP

Engraved in stipple, by W. Nutter.

Isabella Ann, daughter of Charles Ingram, 10th Viscount Irvine; married 1776, Francis, Viscount Beauchamp, afterwards 2nd Marquess of Hertford.

51 THE HONOURABLE MISS BINGHAM

Engraved, in stipple by F. Bartolozzi.

Anne, youngest daughter of Sir Charles Bingham, 1st Baron Lucan, and sister to Lavinia, Countess Spencer. Died unmarried, 1840.

52 FRANCES ISABELLA KER GORDON

Engraved in stipple, by Peter Simon.

Daughter of Lord William Gordon, 2nd son of the 3rd Duke of Gordon and the Hon. Frances Ingram Shepherd, daughter of Charles, 9th Lord Irvine. She died unmarried in 1831.

53 THE COUNTESS OF HARRINGTON AND CHILDREN

Engraved, in stipple, by F. Bartolozzi.

Proof before the title.

Jane, daughter and co-heir of Sir John Fleming; married 1779, Charles, 3rd Earl of Harrington. Died 1824. The children are Lord Petersham and Hon. Lincoln Stanhope.

54 MASTER HENRY HOARE

Engraved, in stipple, by C. Wilkin.

Henry, only son of Sir Richard Colt Hoare, Bart. F. R. S., the Historian of Wiltshire, by Hester, eldest daughter of William, 1st Lord Lyttleton; born 1785; married 1802, Charlotte, only daughter of Sir Edward Deny, Bart. Died, 1836.

55 THE RT. HONBLE. COUNTESS SPENCER

Engraved, in stipple, by F. Bartolozzi.

Eldest daughter of Charles, Earl of Lucan; born, 1762; married, 1781, George John, Viscount Althorp, who succeeded as 2nd Earl Spencer in 1783.

56 HONBLE. MR. LEICESTER STANHOPE

Engraved, in stipple, by F. Bartolozzi.

Title in etched, open letters.

Third son of Charles, 3rd Earl; born 1784; married, 1831, Elizabeth, only child of W. Green, Esq., of Jamaica; succeeded, 1851, as 5th Earl of Harrington.

57 MR. PHILIP YORKE

Engraved, in stipple, by F. Bartolozzi.

Afterwards Lord Royston, lost in a storm off Lübeck; son of Philip, 3rd Earl, who was the son of Charles, second son of the 1st Earl of Hardwicke.

FANCY SUBJECTS

58 FELINA

Engraved, in stipple, by Joseph Collyer.

Probably a portrait of Offy Palmer.

59 THE SNAKE IN THE GRASS

Engraved, in stipple, by J. R. Smith.

60 THE SNAKE IN THE GRASS

Mezzotint by William Ward.

Chaloner Smith No. 98.

The personage whom this charming portrait represents has not been ascertained.

PORTRAIT ENGRAVINGS

61 PRINCESS AMELIA

Engraved, in stipple, by W. Ward after H. Ramberg.

Born 1783. Died 1810. Youngest daughter and last of the fifteen children of George III.

62 MRS. BENWELL

Mezzotint by W. Ward after J. Hoppner.

According to Bromley, Mary Benwell, the painter of this name, who exhibited at the Artists' Society and Academy from 1761-82; but the print more probably represents a very different person, of great beauty, whose character is described in "Town and Country Magazine" for 1786.

63 A ST. JAMES'S BEAUTY

A ST. GILES'S BEAUTY

A pair.

Stipple engravings by F. Bartolozzi after J. H. Benwell.

Portraits of Priscilla and Elizabeth Burrough, the second and third of the seven daughters of James Burrough, Lord of the Manor of Alton Priors, County Wilts, and lineally descended on their mother's side from the old Earls of Huntingdon. Priscilla married Mr. Brooks, founder of Brooks Club; Elizabeth married Mr. Barnett, a solicitor.

64 MARIE CHRISTINE

Archduchess of Austria, Duchess of Saxe-Teschen, Governor-General of the Netherlands.

Engraved, in stipple, by F. Bartolozzi after Mr. le Chevalier Roslin.

Sister of Marie Antoinette, Queen of France.

65 ELIZABETH, COUNTESS OF MEXBOROUGH

Mezzotint by W. Ward after J. Hoppner.

Elizabeth Stephenson, daughter of John Stephenson, of East Burnham, Co. Bucks, Esq.; married, 1782, John, 2nd Earl of Mexborough. Died, 7 June 1821, in Piccadilly, after a few hours' illness.

66 MRS. MILLS

Mezzotint by J. R. Smith after G. Engleheart.

Chaloner Smith No. 108. Only State.

Maiden name, Burchell; she first married Mr. Vincent, when she was a singer at Vauxhall; in 1760, appeared at Drury Lane as Polly, in the Beggar's Opera, in opposition to Miss Brent, at the rival house. She married, secondly, Captain Mills, one of the survivors of the Black Hole in Calcutta, and went with him to India. She died at Hampstead Road, 9th June, 1802.

67 THE RIGHT HONORABLE LADY FITZGIBBON

Engraved, in stipple, by Sedgwick after Buck.

68 LADY HEATHCOTE

Mezzotint by James Ward after J. Hoppner, R.A.

Chaloner Smith No. 23. Third State.

Catherine Sophia, born 1769, eldest daughter of John Manners, Esq. (of Grantham Grange, grandson of the first Duke of Rutland), and Louisa Tollemache, Countess of Dysart; married, 1793, Sir Gilbert Heathcote, 4th Bart. Died in Grosvenor Square, 28th May, 1825. Her eldest son was created Lord Aveland in 1856.

69 THE RT. HONBLE. LADY LOUISA MANNERS

Mezzotint by C. Turner after J. Hoppner.

Whitman No. 347.

Born 1745, died 1840. Maiden name Tollemache. Married (1764) John Manners of Grantham Grange, Lincs. Her brother Wilbraham, 6th Earl of Dysart, dying in 1821 without issue, the peerage devolved upon his only surviving sister, Lady Louisa Manners, who became Countess of Dysart in her own right, when seventy-six years of age. Died at Ham House, September 22, 1840.

70 THE RIGHT HONORABLE THE COUNTESS OF DERBY

Engraved, in stipple, by F. Bartolozzi after Thomas Lawrence. Elizabeth Farren, born 1759; died at Knowsley Park in 1829. She went on the stage very early and played with success until April 8, 1797, when she retired from the stage. On May 1, 1797, she married the Earl of Derby. She was a rival of Mrs. Abington.

71 LADY DUNCANNON

Engraved, in stipple, by F. Bartolozzi, after a drawing by Downman.

Henrietta Frances; born 1761; daughter of John, 1st Earl Spencer, and younger sister of Georgiana, Duchess of Devonshire; married, Nov., 1780, to Frederick, Viscount Duncannon. The Countess died at Florence, 11th November 1811.

72 MISS FARREN

Engraved, in stipple, by Collyer, after a drawing by Downman. See note under the Countess of Derby, above.

73 H. R. H. GEORGE, PRINCE OF WALES

Painted and engraved by J. R. Smith.

Chaloner Smith No. 168. Only State.

While Prince of Wales he cultivated the friendship of the opposition leaders, including Fox and Sheridan, and gained the ill-will of his father by his extravagance and dissolute habits. He was appointed regent when his father became insane, in 1811, and succeeded him on the throne of Great Britain and in the Kingdom of Hanover, January 29, 1820.

MEZZOTINTS

J. GISBORNE

74 THE DETECTION

THE RECONCILIATION

After R. M. Paye.

A pair.

J. R. SMITH

75 SOPHIA WESTERN

After John Hoppner.

76 THE FORTUNE TELLER

After Revd. William Peters.

Engraved by J. R. Smith.

THE GAMESTERS

After Revd. William Peters.

Engraved by William Ward.

A pair.

77 A VISIT TO THE GRANDMOTHER

After the painting by J. Northcote.

Engraved by J. R. Smith.

A VISIT TO THE GRANDFATHER

After the painting by J. R. Smith.

Engraved by William Ward.

A pair.

JAMES WARD

BORN in Thames Street, London, October 23rd, 1769. Died at Chess-hunt, November 23rd, 1859. Studied under John Raphael Smith and for nine years under his elder brother William Ward. As a painter of animals he won a great reputation.

78 A LIVERY STABLE

Jas. Ward del et Sculp.

79 THE ROCKING HORSE

J. Ward. pinxt.

80 A COTTAGER GOING TO MARKET

A COTTAGER RETURN'D FROM MARKET

Painted and engraved by Jas. Ward.

A pair.

WILLIAM WARD

BORN in London, 1766. Died December 21st, 1826. He served an apprenticeship with J. R. Smith and afterwards became his assistant. He engraved many of the pictures of his brother-in-law, George Morland.

81 THE SALAD GIRL

After J. Hoppner.

82 MORNING, THE FISHERMAN'S DEPARTURE

EVENING, THE FISHERMAN'S RETURN

After the paintings by R. Corbould.

A pair.

ENGRAVINGS AFTER GEORGE MORLAND

"A GREAT painter though Morland was, he owes his real popularity to the engravings which have so admirably interpreted his work. . . . As Sir Joshua Reynolds remarked of McArdell and his fellows, so Morland might well have said of William Ward and John Raphael Smith, 'By these I shall be immortalized.'"

“ ‘The subjects of his pictures,’ wrote Dawe in 1806, ‘being adapted to common comprehensions, the prints engraved from them had an unparalleled sale not only in this country, but abroad, particularly in France and Germany’ . . . C. Josi, the famous Dutch collector and dealer, writes in 1821: ‘The craze for English engravings during the last fifty years is extraordinary. Everyone has developed a taste for them. . . . They are snapped up as soon as they are seen, bring a certain and considerable profit, and few objects have ever met with so rapid and widely-extended a demand.’

“The success of the Morland engravings was doubtless due to the fact that their publishers took the tide of popular taste at the flood. It was also owing to the nature of the subjects, coming to the jaded Londoner sweet and fresh as the scent of new-mown hay. . . . Ward and Smith were the first to recognize the possibilities of Morland’s work, and to encourage him in painting subject-pictures at a time when portraits were putting money in his purse. Ward became Morland’s brother-in-law in 1786, and it was he who brought the artist to the notice of John Raphael Smith, under whom he had served his apprenticeship. It was a fortunate day for all of them. . . . It is after all to Ward and Smith that Morland owes most. Their mezzotints and stipple engravings are full of sympathy and sweetness.”

MARTIN HARDIE

“His work is a splendid possession in the national heritage of Art, and his pictures of English rural and domestic life in the eighteenth century have immortalized his memory.”

J. T. HERBERT BAILY. GEORGE MORLAND

MEZZOTINTS

83 CHILDREN GATHERING BLACKBERRIES

Engraved by G. Dawe.

84 CHILDREN NUTTING

Engraved by E. Dayes.

85 NURSE AND CHILDREN IN THE FIELDS

Engraved by G. Keating.

86 A PARTY ANGLING

Engraved by G. Keating.

THE ANGLERS' REPAST

Engraved by William Ward.

A pair.

87 SMUGGLERS

FISHERMEN

Engraved by J. Ward.

A pair.

STIPPLE ENGRAVINGS

88 ST. JAMES'S PARK

A TEA GARDEN

Engraved by F. D. Soiron.

A pair.

89 RUSTIC EMPLOYMENT

RURAL AMUSEMENT

Engraved by J. R. Smith.

A pair.

90 DUCK SHOOTING

Published by T. Simpson, April 21, 1790.

THOMAS ROWLANDSON

"A DRAUGHTSMAN who begins very near Watteau and ends amazingly near Daumier, traversing the intervening gulf parallel with Hokusai, surely is worthy of our attention.

"The recorded facts of Thomas Rowlandson's life are few, and Joseph Grego, who wrote a learned work on Rowlandson as caricaturist in 1880, was able to add little in the way of personalia to the testimony of Henry Angelo, the fencing master, and of that anonymous intimate who wrote the obituary for the *Gentleman's Magazine*. In fact Rowlandson was not a biographer's artist. Between his art, conviviality and gaming,

he too impartially lavished his great energies. He lived far too keenly to wish to analyze or even confront the manner of his life. Except for Angelo, the publisher Ackermann, and a group of fellow-illustrators, equally unchronicled men, he seems to have had no intimates. In his forty-fourth year, to be sure, he married a Miss Stead, from the respectable suburb of Camberwell, but we have no hint as to how she managed or endured her exuberant partner. Doubtless it was too late to reform the most honorable of London gamesters. More than once, surely, he had to repeat to her the saying quoted in his obituary, 'I have played the fool, but here'—holding up his pencils—'is my resource'."

FRANK JEWETT MATHER, JR. *Some Drawings by Thomas Rowlandson*

91 VAUX-HALL

"*Vauxhall Gardens*, which is possibly the best recognized of Rowlandson's more aspiring compositions, was engraved by R. Pollard, aquatinted to resemble the drawing, by F. Jukes, and published under the auspices of John Raphael Smith, also a convivial companion, a leading spirit amongst the careless souls who formed Rowlandson's social surroundings. . . .

"Angelo, in his *Reminiscences*, which touch upon every topic of the time, . . . recounts the partiality which he and Rowlandson entertained for the popular resort of the past. . . . 'It was then crowded from four to six with gentry, demireps, apprentices, shopboys, etc. Crowds of citizens were to be seen trudging home with their wives and children. Rowlandson, the artist, and myself have often been there, and he has found plenty of employment for his pencil.'

"The *Chef-d'Œuvre* of his caricatures, which is still in print, is his drawing of Vauxhall, in which he has introduced a variety of characters known at the time, particularly that of my old school-fellow at Eton, Major Topham, the macaroni of the day'."

JOSEPH GREGO. *Rowlandson the Caricaturist*

The singer is Mrs. Weichsel, mother of the great Mrs. Billington, the pride of English operatic celebrities. The two ladies in the center of the picture are the fascinating Duchess of Devonshire and her sister, Lady Duncannon. Captain Topham is standing, dressed in a smart uniform, quizzing the ladies through his glass. The stout old commander, on the Duchess's right, is Admiral Paisley; the clerical person over the shoulder of Lady Duncannon is a free rendering of Bate Dudley, the hero of a somewhat notorious Vauxhall adventure. Another conspicuous group

introduces George, Prince of Wales, addressing himself covertly to the captivating Mrs. Robinson, *Perdita*. Within a supper box, to the left, are Doctor Johnson, Boswell, Mrs. Thrale and Oliver Goldsmith.

SPORTING PRINTS

"YEAR by year old sporting prints are being accorded a larger measure of public appreciation. . . . Many, not sportsmen themselves, or addicted to hunting, shooting or racing, are included amongst the admirers of these old world scenes, a number of which so vividly recall the full-blooded and robust life of a former generation, which in its amusements and habits differed so greatly from our own.

"England at the end of the eighteenth and beginning of the nineteenth centuries was a sporting country in a different sense from to-day. The majority of hunting men, for instance, were squires who lived on their estates, a number of whom were well known as characters throughout the countryside. Hunting, with them, amounted occasionally to a sort of religion, and was not merely a pastime indulged in for purposes of relaxation and health. A full-blooded jolly lot, not a few of them hardly visited London at all, being well content to live and die amidst the rural surroundings which they loved so well. . . . It is therefore but natural that old sporting prints, many of which are imbued with a spirit of vivacity and life, constitute a source of real attraction to those interested in a more individualistic past.

"From these prints also can be reconstituted the travelling of past days when the sound of the coach-horn enlivened many a country road, and the handling of the ribbons was an accomplishment at which many well-known sportsmen loved to shine."

RALPH NEVILL: *Old Sporting Prints*

BOXING

92 THE GREAT FIGHT BETWEEN BROOME AND HANNAN FOR £1,000.

Which took place Janr. 26th, 1841, in the presence of Thousands of Spectators, at New Park Farm, near Bicester, Oxon, on the borders of Buckinghamshire.

Painted by H. Heath. Engraved by C. Hunt.

London. Published June 1, 1841, by J. Moore.

COACHING

JACQUES LOUIS AGASSE

93 MAIL COACH

Painted by J. L. A. (J. L. Agasse). Engraved by F. C. L. (F. C. Lewis.)

London. Published October 1, 1820, by J. Watson, 7 Vere Street, Bond Street.

94 MAIL COACH

Painted by J. L. A. (J. L. Agasse). Engraved by M. Dubourg, London. Published April 7, 1824, by J. Watson 7. Vere Street, Bond Street.

ROBERT HAVELL

95 THE READING COACHES

London. Published, Septr. 1, 1821, by R. Havell.

96 A LONDON MAIL AND STAGE COACH

Published Janr. 1, 1825, by R. Havell.

CHARLES HUNT

97 THE RED ROVER, SOUTHAMPTON COACH

Engraved by Chas. Hunt.

London. Published Augt. 1st, 1836, by W. Soffe, 380 Strand.

98 THE BIRTH DAY TEAM

Drawn and engraved by Chas. Hunt.

Published by G. S. Tregear, 96 Cheapside, London, where may be had the celebrated Print of "The Dying Fox Hunter," also "The Roadsters."

99 THE ROADSTERS

Drawn and engraved by Chas. Hunt.

Published by G. S. Tregear, 96 Cheapside, London, where may be had the celebrated Print of "The Dying Fox Hunter."

C. B. NEWHOUSE

100 OPPOSITION COACHES AT SPEED

Painted by C. Newhouse. Engraved by F. Rosenberg.
London. Published Febr. 1832, by John Watson, 7 Vere St.
Cavendish Sq.

101 NO TIME TO SPARE FOR REFRESHMENT, OVERTAKEN BY
THE OPPOSITION

UNDER WEIGH WITHOUT A PILOT

A pair.
Painted by C. B. Newhouse. Engraved by J. Harris,
London. Published Sept. 30, 1836, by Ackermann & Co., 96
Strand.

102 SCOTTISH ELECTION: ESCORTING THE RIVAL CANDIDATES
TO THE PLACE OF NOMINATION

SCOTTISH ELECTION: THE STAGE COACH LEAVING WITH
THE RESULT OF THE POLL

A pair.
Drawn by C. B. Newhouse. Engraved by C. Rosenburg.

JAMES POLLARD

103 STAGE COACH SETTING OFF

Js. Pollard delt. R. Havell Fect. Pubd. May 29, 1816, by R.
Pollard, Holloway near London.

104 HIS MAJESTY KING GEORGE IV TRAVELLING—VIEW
HYDE PARK

Pollard Junr. delt. M. Dubourg Sculpt.
London, Published and sold Jan'y 1. 1821 by Edwd. Orme. Pub-
lisher to the King, Bond Street, corner of Brook Street.

105 STAGE COACH

Painted by J. Pollard. Engraved by Dubourg.
London. Published Nov. 1. 1822, by John Watson, 7 Vere Street,
Bond Street.

106 THE MAIL COACH IN A DRIFT OF SNOW

Painted by James Pollard. Engraved by G. Reeves.

London. Published Sept 21, 1825, by J. Watson, 7 Vere Street.

107 THE MAIL COACH CHANGING HORSES

Painted by James Pollard. Engraved by G. Reeves.

London. Published Sep. 21, 1825, by J. Watson, 7 Vere Street.

108 THE ELEPHANT AND CASTLE ON THE BRIGHTON ROAD

Painted by James Pollard. Engraved by Theodore Fielding.

London. Published, Feb. 7 1826, by J. Watson, 7 Vere Street.

109 MAIL BEHIND TIME

Painted by J. Pollard. Engraved by Reeves.

Published Novr 30, 1831, by T. Helme, at his Picture Frame and Looking Glass Manufactory, 75 Tabernacle Square, Old Street Road.

110 THE COACH AND HORSES, ILFORD

Painted by J. Pollard.

Published by T. Helme, April 9th, 1832, at his Picture Frame Manufactory, 15 Tabernacle Square, Old St. Road.

111 QUICKSILVER ROYAL MAIL

Painted by J. Pollard. Engraved by C. Hunt.

London. Published November 1st, 1835, by Ackermann & Co., 96 Strand.

G. TREGEAR

112 THE EAGLE PARIS AND DOVER COACH

Designed by G. Tregear. Engraved by Hy. Alken.

London. Published by G. Tregear, 104 St. Martins Lane, 1827.

COURSING

113 COURSING

GOING OUT

FINDING

THE HARE'S LAST EFFORT

THE DEATH

Painted by D. Wolstenholme. Engraved by T. Sutherland.

London. Published at R. Ackermann's, 101 Strand, May 1, 1823.

Set of four.

FISHING

114 FISHERMEN

Painted by P. Reinagle, R.A. Engraved by J. Hassell & W. Nicholls.

London: Pubd. May 2, 1814, by J. Hassell & T. Rickards, 344 Strand.

FOX HUNTING

115 HUNTERS AT COVER SIDE

S. Alkins, Pinxt. J. Pollard Sculpt.

BREAKING COVER

Sartorius Pinx. Pollard Sculpt.

FULL CRY

Pollard Pinxt. Pollard Sculpt.

THE DEATH

Gill Esqr. Pinxt. Pollard Sculpt.

London. Published 1st February 1822, by S. Knights, Sweetings Alley, Royal Exchange.

Set of four.

RACING

HENRY ALKEN

116 EPSOM RACES WITH THE HORSES PREPARING TO START FOR
THE TWO MILE HEAT

H. Alken delt. T. Sutherland sculp.

EPSOM RACES WITH MR. THORNHILL'S CHESTNUT COLT
SAM, BEATING LORD DARLINGTON'S GREY, AND SIR
JOHN SHELLY'S PRINCE PAUL FOR THE DERBY STAKES,
MAY 28th, 1818

H. Alken delt. T. Sutherland sculp.

London. Published Feby. 9th, 1819, by T. & J. Fuller, at their
Sporting Galleries, 34 Rathbone Place.

A pair.

J. BOULTBEE

117 GOHANNA, WITH MR. THOMAS BIRD, AND A VIEW OF
GOHANNA FARM AND LODGES

Painted by J. Boulton. Engraved by Jukes and Sargent.

Published Decr. 20, 1808, by J. Boulton, Quorndon, near
Loughborough.

G. EARP

118 BRIGHTON HURDLE RACE, DEC^R. 20TH, 1833

THE START

COMING IN

Drawn by G. Earp from a sketch by W. H. Mason. Engraved by
C. Hunt.

Published by W. H. Mason (Printseller & Publisher to the
Queen) at his Repository of Arts, 1 Ship St., Brighton.

A pair.

"Two other attractive oblong coloured prints are a pair by C.
Hunt, after Earp, representing the *Brighton Hurdle Race*. These
are rarely to be met with."

RALPH NEVILL. *Old English Sporting Prints and their History*. Page 19

JOHN FREDERICK HERRING

BORN in Surrey, 1795. Until the age of eighteen his life was passed in London, and he then found employment in coach-painting at Doncaster. He next worked as a stage-coachman, and for years drove the "York and London Highflyer," but he devoted all his leisure time to painting, becoming known as the "artist coachman." By the assistance of friends, he at last gave up the reins, and obtained some instruction from Abraham Cooper, the only art education he ever received. His earlier works were confined to race-horses, and for thirty three successive years he painted the winner of the St. Leger. He left Doncaster in 1830, and after a stay of about three years at Newmarket, settled in London, exhibiting at the Royal Academy from 1826, at the British Institution, and also at the Society of British Artists, of which he was a member from 1841 to 1852. His art was very popular, and he received commissions from George IV, Queen Victoria, and the Duke of Orleans. He died at Tunbridge Wells in 1865.

119 THE WINNERS OF THE GREAT ST. LEGER STAKES AT DONCASTER

1815 to 1839.

The Series of Twenty-five.

Painted by Mr. Herring, Doncaster. Engraved by Mr. Sutherland; R. G. Reeve; C. Hunt; R. W. Smart & C. Hunt.

London, Pubd by S. & J. Fuller at their Sporting Gallery, 34 Rathbone Place.

Set of Subscriber's proofs, with Pedigrees; the odds; and notes on the running.

JAMES POLLARD

120 SIR JOSHUA AND FILHO DA PUTA

Pollard delt. Rosenbourg, sculpt.

Published & Sold, July 1, 1816, by Edwd. Orme, Bond Street, corner of Brook Street, London.

121 EPSOM RACES

Drawn and engraved by James Pollard.

Pubd. Apl. 24, 1818, by R. Pollard, Hollaway, near London.

122 ASCOT HEATH RACES

Drawn and engraved by James Pollard.

Pubd. Sepr. 28, 1818, by R. Pollard, Holloway, near London.

123 THE RACE FOR THE GOLD CUP AT ASCOT, 1829

Painted by James Pollard. Engraved by J. Edge.

London. Published July 24th, 1829, by Thos. McLean, 26 Haymarket, and Giralton Bovinet à Paris.

124 THE CELEBRATED HORSE PLENIPOTENTIARY AT EPSOM
RACES, BEATING SHILALAH AND GLENCO

J. Pollard, Delin. H. Pyall, Sculp.

London. Published June 4th, 1834, by Thos. McLean, 26 Haymarket.

125 EPSOM RACES

NOW THEY'RE OFF

J. Pollard Delin. Smart & Hunt, sculpt.

London. Published June 2, 1834, by S & J Fuller at their Sporting Gallery, 34 Rathbone Place.

126 A VIEW OF THE GRAND STAND, DONCASTER, WITH POR-
TRAITS OF THE WINNING HORSES OF THE GREAT ST.
LEGER STAKES, FROM 1815

J. Pollard Delt. R. Pyall, Sculp.

Published Jany 1835, by Thos. McLean, 26 Haymarket, London.

127 GOODWOOD RACES

J. Pollard, Pinxt. H. Pyall, Sculp.

London. Published Feby 14, 1838, by Thos. McLean, 26 Haymarket.

F. C. TURNER

128 HEATON PARK RACES, 1835

Painted by F. C. Turner. Engraved by R. G. Reeve.

Published by J. McCormick, 147 Strand, London.

SHOOTING

129 1ST OF SEPTEMBER.

1ST OF OCTOBER.

Set of four.

Painted by S. J. E. Jones. Engraved by Geo. Hunt.

London. Published by J. Moore, 1 West Street, upper St. Martin's Lane, 1827.

130 SHOOTING

Set of four.

Engraved by Dean Wolstenholme, Junior, from the paintings by his father, Dean Wolstenholme, Senior.

"A sporting artist, whose work was only second to that of Henry Alken was Dean Wolstenholme, Senior. Born in Yorkshire in 1757, this artist was originally a man of independent means, whose time was largely devoted to sport. Originally he painted only for amusement, occasionally presenting his friends with portraits of favorite horses or hounds. Ruined by lawsuits, however, he determined to make painting his profession, thereby verifying the prediction of Sir Joshua Reynolds, who had early observed the great talent of Wolstenholme, and predicted that he would in time develop into a serious painter."

RALPH NEVILL.

STAG HUNTING

131 THE EARL OF DERBY'S STAG HOUNDS

Painted by Js. Barenger. Engraved by R. Woodman.

Published May 15, 1823, by I. Griffin, Carshalton, Surry.

Portraits of Lord Stanley; The Honble. E. Stanley; Jonathan Griffin, Huntsman; and the First Whipper-in.



